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ARCHAEOLOGICAL NEWS¹

NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

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GENERAL AND MISCELLANEOUS

HAL-TARXIEN.—The Excavations of 1916-1917.—In *Archaeologia*, LXVIII, 1916-1917, pp. 263-284 (11 pls.; 22 figs.) T. ZAMMIT reports upon the excavations conducted on the site of the neolithic sanctuary at Hal-Tarxien, Malta, during the year 1916-1917 (see *A.J.A.* XXI, 1917, pp. 339 f.). The approach to the building was cleared and the limits of the ruins to the south and southwest determined. At the main entrance a fine slab with a convex edge served as a doorstep, and on each side of it large stone blocks supported the outer wall and were also probably used as seats for the worshipers. To the west of the main entrance a wide apse was excavated, and beyond that to the north a room with an elaborate altar. The northern end of the main entrance was completely cleared. There is abundant evidence to show that the whole edifice underwent a reconstruction. The northern portion is older than the southern. It is "massive, rude, severe, simpler in its elements and more compact and imposing." The ornaments are fewer, but executed with a firmer hand, the blocks heavier and placed with greater accuracy and the apses wider and better designed. In the southern part the apses are not accurately designed, and the ornaments are elaborate and more varied but lack the firmer lines of the older type. The entrance to the first apses of the older building is very imposing, and consists of broad, vertical slat standing on a large flagstone which serves as a threshold. The passage is 17 ft. 6 in. long, and on each side at its inner end a monolith stands on a plinth. Beyond is an oval area 46 ft. long carefully paved with large stones. In the centre is a large stone basin 3 ft. 8 in. in diameter in which a fire was probably kept burning. Two other similar, but smaller oval areas lie side by side to the north, and in the outer one is another fire basin. The excavations are far from complete. To the northeast numerous upright stones are projecting from

¹ The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Dr. T. A. BUENGER, Dr. L. D. CASKEY, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Dr. JOHN SHAPLEY, Professor ARTHUR L. WHEELER and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after December 31, 1918.

For an explanation of the abbreviations, see pp. 99-100.

the soil, and in that direction and to the east other oval spaces will probably be brought to light. Many carved stones, especially blocks with spirals were discovered. In the older specimens the spirals are simple and their surface is flat, while in those of later date the surface is convex and the spirals more complicated. Neolithic grinders, mortars, hammer-stones, and stone vessels were unearthed, besides statuettes of stone and of clay, baked and unbaked. Some of these apparently represent priests. Neolithic potsherds were found in abundance although complete vases were few. They show great skill on the part of the makers. Incised designs were filled in with red, and wide bands of red ochre, still partly preserved on the fragments, were sometimes applied to the body of the vase.

NECROLOGY.—**Oric Bates.**—On October 8, 1918 Oric Bates died of pneumonia at Camp Zachary Taylor, Louisville, Kentucky. He was born December 5, 1883, graduated from Harvard College in 1905, and later studied at the University of Berlin. He took part with Professor Reisner in the excavations conducted by Harvard University and the Boston Museum of Fine Arts in Egypt, and in other archaeological work. He was the author of *The Eastern Libyans*. He was Curator of African Archaeology and Ethnology at the Peabody Museum, Harvard University, at the time when he entered the service of the government. (*B. Mus. F. A.* XVI, 1918, opp. p. 80; *Harvard Alumni Bulletin*, XXI, 1918, p. 76.)

Léon Henri Louis Bérard.—Captain Léon-Henri-Louis Bérard, born in 1883, was killed in a bombardment January 9, 1918. He had carried on important researches in Gallic archaeology, especially in Champagne. (*S. R.*, *R. Arch.* VII, 1918, p. 182.)

Emmanuel Édouard Chavannes.—The orientalist Emmanuel Édouard Chavannes, a distinguished scholar and author of numerous monographs and articles, chiefly on Chinese and Indian subjects, may almost be said to have founded the science of Chinese archaeology. Born in 1865, he died January 30, 1918. (*S. R.*, *R. Arch.* VII, 1918, pp. 179 f.)

J. de Closmadeuc.—The veteran archaeologist of Brittany, Dr. J. de Closmadeuc, was born in 1828 and died in May, 1918. His articles and monographs on the archaeology of Brittany are many and valuable. He was admirable as a scholar, a physician, and a man. (*S. REINACH*, *R. Arch.* VII, 1918, pp. 304 f.)

Vidal de la Blache.—The geographer Vidal de la Blache, born in 1845, died early in 1918. He became a member of the École d'Athènes in 1867 and made fruitful investigations in Asia Minor and Syria, but his chief activity was in the field of geography. (*S. R.*, *R. Arch.* VII, 1918, p. 180.)

Friedrich Hauser.—In *Atene e Roma*, XXI, 1918, pp. 164–165 C. ALBIZZATI publishes an appreciative notice of the late Dr. Friedrich Hauser.

Paul Leprieux.—The Conservateur de la peinture at the Louvre, Paul Leprieux, died May 17, 1918, at the age of 58 years. Numerous articles, from 1887 to 1917, testify to his rare feeling for the quality of works of art and the personality of their authors. (*S. R.*, *R. Arch.* VII, 1918, pp. 305 f.; bibliography by CLOTILDE MISMÉ, pp. 305–309.)

Paul Milliet.—Paul Milliet (March 6, 1844—January 8, 1918) was as a painter a convinced traditionalist, but was attached to most radical and even revolutionary social reforms. In 1891 his thesis on the *Premières Périodes de*

la Céramique grecque (Giraudon) appeared; in 1889-1890 his photographic album of the vases in the Bibliothèque Nationale (Giraudon); in 1892 he published his *Catalogue des Vases antiques des Collections de la Ville de Genève*; he was among the benefactors of the Louvre and of the Association des Études grecques, to which he gave a sum of money for the publication, with translation, of all passages of ancient authors relating to works of art, a work which is not yet finished. He left nearly all his fortune to the Louvre. (E. POTIER, *R. Arch.* VII, 1918, pp. 309 f.)

Luigi Savignoni.—The archaeologist, Luigi Savignoni, died March 14, 1918. He was born at Montefiascone August 20, 1864, and studied in Rome and in Athens. From 1895 to 1901 he was inspector in the Amministrazione delle Antichità e Belle Arti at Rome and at Naples. In 1901 he became professor of archaeology at Messina where he remained until the great earthquake. Since 1914 he has been professor in the R. Istituto di Studi Superiori at Florence. He took part with Halbherr in the exploration of Crete (see his article on Cretan pithoi in *A. J. A.* V, 1901, pp. 404 ff.), and from 1901 to 1904 excavated Norba in Etruria. He published many papers on his excavations and explorations, upon Greek and Roman sculpture and vases, Etruscan antiquities, etc. (L. PERNIER, *Atene e Roma*, XXI, 1918, pp. 115-130; portrait; also *Cron. B. A.* V, 1918, pp. 39 f.)

EGYPT

EXCAVATIONS OF THE METROPOLITAN MUSEUM.—During the year 1916-1917 the expedition of the Metropolitan Museum of New York to Egypt continued its excavations at Lisht and at Thebes. At **Lisht** work was carried on in the area adjacent to the pyramid of Sesostris where it was discontinued in 1914. The ground between the pyramid temple and the south-east corner was cleared. The two enclosure walls of the royal monument and a smaller ruined pyramid inside the inner enclosure were uncovered. At **Thebes** excavations were continued on the site of the palace of Amenhotep III north of the sections previously cleared. Near the northern limit of the area an enclosure 110 by 185 m. contained the palace chapel dedicated to Amon and here also was the Festival Hall of Amenhotep's second jubilee in the thirty-fourth year of his reign, as inscriptions prove. Some of the decorative features of the building have been recovered. During the winter of 1917-1918 the section west of the residential building was excavated and found to have been occupied by makers of glass and faience. (A. M. LYTHGOE, *B. Metr. Mus. Supplement*, March, 1918, pp. 3-8; 2 figs.). *Ibid.* pp. 8-14 (8 figs.) A. LANSING describes the excavation of the Festival Hall. Numerous inscribed potsherds refer to the jubilee. The chapel lies in the middle of the building (Fig. 1). The main entrance was provided with an antechamber with mud-brick benches on either side. From this one passed to the first hypostyle hall the roof of which was supported by six columns. A doorway at the west end of this room led to a second hypostyle hall with four columns. The ceiling in these two halls had a blue background with yellow stars in it. Beyond this room, on a higher level, were three rooms, the central one reached by a flight of seven

steps and the other two by four steps. These were probably sanctuaries. North and south were storerooms in which were found fragments of alabaster vases which had been deliberately destroyed. In the southeast corner of the large fore-court are remains of some rooms where the priests may have lived. Beyond the court to the southeast are remains of a villa. *Ibid.* pp. 14-24 (24 figs.) N. DE G. DAVIES reports for the de Peyster Tytus Memorial Fund that the season of 1916-1917 was largely spent in work on the tombs of Puyemrê (which is almost ready for publication) and Kenamon (Tomb No. 93). The paintings in the latter tomb are among the finest in Egypt. Attention is

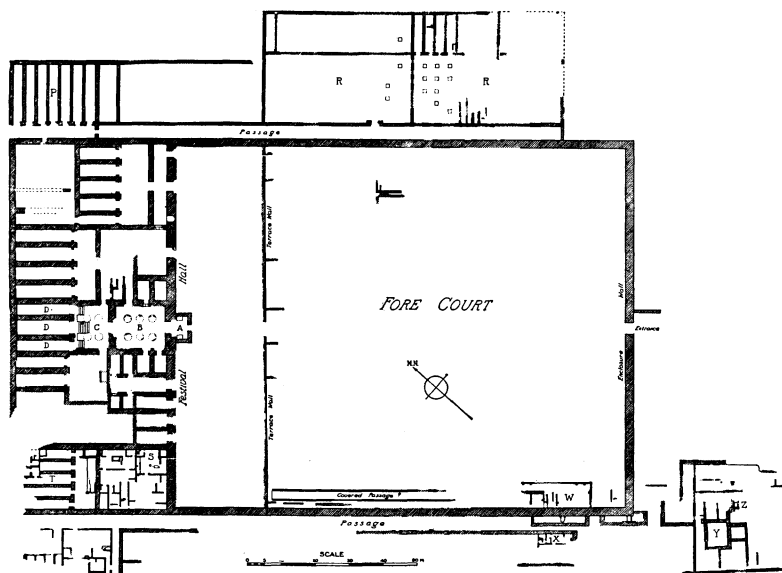


FIGURE 1.—THE FESTIVAL HALL OF AMENHOTEP III.

called especially to the figures of animals. During the work at Thebes a fragment came to light with the figure of the highest local official of the sixth dynasty. The inscription, which is important for the early history of Thebes, reads "the viceregent, governor of the South, controller of the state granaries, Unasonkh."

NURI.—The Excavation of the Pyramids.—In *B. Mus. F. A.* XVI, 1918, pp. 67-82 (36 figs.) G. A. R. (EISNER) gives a general account of his excavation of the pyramids of Nuri. The largest of all, which is 52 m. square and surrounded by small pyramids 7 to 12 m. square, proved to be the tomb of Tirhaqa mentioned in *II Kings*, 19. Within it had a great central hall divided into three aisles by two lines of rectangular pillars. In front of this hall was an antechamber approached by a flight of four steps leading from the bottom of the great entrance stairway. A corridor surrounded this great hall. The floors of the two side aisles were covered with over a thousand beautifully

carved stone figures, 18 to 64 cm. high, of which about 600 were in good condition. Nineteen pyramids were found to be tombs of Ethiopian kings, the names of some of whom were previously unknown. Fifty-three tombs of queens and princesses were opened. All of the pyramids of Nuri were of the slender type, 68° to the horizontal. Each stood in a small enclosure bounded by a low wall and had a chapel for offerings consisting of a single room. The cemetery seems to have been ransacked by thieves about 300 to 250 B.C., but many objects of value were left behind (Fig. 2). The tombs of all the kings and queens who lived after Tirhaqa, except the four buried at Kurru, were excavated at Nuri. All of the twenty kings were identified by inscriptions and likewise twenty-five royal ladies. The pyramids may be divided chronologically into four groups, and foundation deposits were discovered under the four corners of most of them. The contents of these deposits varied with the date. In addition to the skull and fore-quarter of a sacrificed calf there were pottery vessels, or models of vessels, stone implements, and, in some cases, inscribed cups of faience. There were also many tablets, inscribed with the king's name, of gold, electrum, silver, bronze, faience, red jasper, lapis lazuli, alabaster, and malachite. As a result of these excavations it is now possible to reconstruct an outline of the history of Ethiopia from about 650 to 250 B.C., a period previously entirely unknown.



FIGURE 2.—GOLD VASE FROM NURI.

GREECE

SALONICA.—*Work of the Service Archéologique of the French Army.*—The French army has been maintaining its traditional interest in scientific work by explorations in Macedonia. MM. Thureau-Dangin and Rey have methodically mapped the various tumuli within the sector occupied by the French and have excavated several. These mounds are of two types: 1, the round tumulus, which may be either an old village site or a burial mound; and 2, the table-shaped mound. The origin of the latter type has yet to be determined. The tumuli which represent village sites may be distinguished from the funeral mounds by the presence of numerous potsherds on their sides. Two of the former, the mounds of Gona and Sédès, near Salonica, have been explored and the relative dates of their different strata from neolithic times determined. The funeral mounds apparently all date from Hellenistic times. One which was opened had a tomb-chamber adorned with a Doric façade. In Salonica the church of St. George was carefully examined. It was a Roman building, transformed into a church in the fifth or sixth century, and in the sixteenth century into a mosque. A study was also made of the old Byzantine

fortress on the acropolis. It is further proposed to take photographs of wood-carvings, inlaid work, etc., illustrating the local decorative art of the eighteenth century. (G. MENDEL, *C. R. Acad. Insc.* 1918, pp. 9-17.)

ITALY

AMITERNUM.—Reliefs of the Time of Claudius.—In *Not. Scav.* XIV, 1917, pp. 332-341 F. FORNARI publishes reliefs found in the district known as Torricello. Of the slabs two belong together and are slightly curved, as if they formed part of the decoration of an exedra or some similar structure. A third obviously belonged to the same funeral monument, but did not adjoin either of the other two. The relief represented the procession (*pompa*) preceding gladiatorial games, and probably recorded an exhibition given by the deceased during his lifetime or his funeral games. Fornari assigns the relief, which is of crude workmanship, to the time of Claudius, and considers it especially interesting as a specimen of provincial art of that period. A fourth slab, of much better execution, represents a round shield adorned with a gorgon's head, flanked by two greaves. Five fragmentary inscriptions were found in the same place, one of which mentions a *triumvir Augustalis*, a title peculiar to Amiternum and Peltuinum, in place of the usual *sevir*. This inscription is on a curved stone, and apparently formed a part of the same monument as the reliefs with the *pompa*.

ANGERA.—Excavations in the Mithraeum.—Angera, near Como, was the site of the Roman Vicus Sebuinus. The Mithraeum was made by building a structure before the entrance of a grotto in the rock upon which the village stands, and the grotto itself required but little modification to serve as the apse of the temple. The cave was elliptical in form, 7.50 by 4.70 m. and 4.80 m. high. A bench ran around the sides and in the rear wall was a place for the usual relief. In and near the Mithraeum were found fragments of Roman vases and coins dating from 73 A.D. to the middle of the fourth century. The grotto had been occupied also in prehistoric times and yielded a number of stone implements. (G. PATRONI, *Not. Scav.* XV, 1918, pp. 3-11.)

CASALE DI MALAFEDE.—A Subterranean Aqueduct.—On the left side of the Via Ostiensis, about 200 m. east of the Casale di Malafede and between twelve and thirteen kilometers from Rome, there were found the remains of an aqueduct with a subterranean *specus*. It ran approximately parallel to the Via Ostiensis at an average distance of 80 m., and probably conducted water to some villa, perhaps that of L. Fabius Cilo. (E. GATTI, *Not. Scav.* XIV, 1917, pp. 275-277; 2 figs.)

CATANIA.—Discoveries in 1916 and 1917.—In *Not. Scav.* XV, 1918, pp. 53-71 P. ORSI gives a summary of discoveries made during 1916 and 1917. These included the unearthing of a hypogeum with mural decorations of a simple pattern, containing a number of interesting graffiti and Greek Christian inscriptions. Other discoveries were a Hellenistic building of unknown purpose, perhaps a heroon, and traces of the ancient necropolis of Catania with a few vases. The excavations in the Odeum were completed.

COMO.—Latin Inscriptions.—In *Not. Scav.* XIV, 1917, pp. 265-273 G. PATRONI publishes twenty-three inscriptions found in the town of Como and

for the most part within the area of the ancient necropolis of S. Giovanni. The existence of a necropolis of "the end of the good imperial period" is established. Noteworthy are the *nomen* Cattulia (cf. the *cognomen* Catullus), some names new to that region, and the mention of a hitherto unknown *corrector Italiae*.

MONTE BALAIANA.—An Early Sardinian Bronze Statuette.—In *Not. Scav.* XV, 1918, pp. 72-76 A. TARAMELLI reports the discovery at Monte Balaiana, Sardinia, of a prehistoric Sardinian bronze statuette, 18.5 cm. in height. He adds a brief discussion of this early art and of the meaning of the name Balaiana, which he thinks may be connected with the ancient Balares.

NEPI.—An Ancient Tomb.—In *Not. Scav.* XV, 1918, pp. 16-19 E. STEFANI announces the discovery of a tomb near Nepi, beside the ancient road from Nepi to Falerii. It contained a few vases.

OSTIA.—The House of Diana.—The completion of the excavation of the house of Diana (see *Not. Scav.* 1914, pp. 248 ff.) leads to a full description of the building. Although on two sides it closely adjoins the building of the Mills (dei Molini, *ibid.* 1914, p. 250), it conforms to Nero's law mentioned by Tacitus, *Ann.* 13, 43, by having its own separate walls. It covers an area of 900 sq. m., of which 80 are occupied by a court, serving for the admission of light; the court is not exactly in the middle of the structure. Of the other two sides of the building one, 23.30 m. in length, fronting on the Via di Diana contains a stairway leading to the upper stories, the main entrance, and three shops, one of which opens also on the Via dei Balconi. The side fronting the latter street (39.30 m. in length) contains five shops and a second stairway leading to the upper stories. The principal floor of the house is not the ground floor, as at Pompeii, but the second story, which was surrounded on both sides by a balcony, of which a considerable part survives. The ground floor consisted on the outside of a series of shops, which received light from the street by means of doors and windows, and an inner series of rooms lighted from the court and the corridors surrounding it. The shops were closed by wooden doors on a threshold of travertine and fastened by bars. The walls retained traces of painting resembling the second Pompeian style. The ground floor and the first floor were closely connected, the rooms above the shops forming corresponding dwellings, reached by stairways in the corners of the shops, while the outside stairways led to the floors above. The house was at least four stories high and the remains, which are well preserved, rise to a height of seven metres. It seems to have been built in the second century of our era and to have been occupied until the end of the third century, at least. This theory is supported by the coins found in the building. (G. CALZA, *Not. Scav.* XIV, 1917, pp. 312-326.)

A Magic Amulet.—In *Not. Scav.* XIV, 1917, pp. 326-328 G. CALZA describes an amulet found during the excavation of houses not earlier than the second or later than the fourth century of our era; the exact location of the find is uncertain. It is circular, with a hole for hanging it. On one side is a male figure in profile to the right, clad in a long robe reaching to the feet. He has a spear leaning against his left arm, and the right hand holds a staff projecting from a caldron, as if he were stirring the contents; above is the legend "Solomon." On the other side is the triple-formed Hecate, represented in exactly the same way as on a gem shown in Roscher, *s.v.* 'Hekate,' p. 1909. In the field of the medal are numerous figures, many of which appear on both sides:

a caduceus, a balance, an X (the sign of Osiris), an X with a circle described through the apices, a kind of anchor, a star with small circles at the apices, and a four-branched candlestick, perhaps intended to represent one with seven branches. The amulet, which is in some respects unique, is perhaps Jewish. There were communities of Jews at Castel Porziano and at Porto.

PITIGLIANO.—A Neolithic Tomb.—In *Not. Scav.* XV, 1918, pp. 12-15 E. GALLI records the discovery of a neolithic tomb at Corano near Pitigliano, containing two vases.

ROME.—Recent Acquisitions of the National Museum.—Among the recent acquisitions of the National Museum in Rome are the following: 1, the Niobid from the Gardens of Sallust; 2, the base and two feet of an Egyptian statue of black basalt probably found near the Ministero delle Poste e Telegrafi; 3, a fragment of an architrave; 4, a marble head of Isis-Demeter less than life size; 5, a piece of a large glass plate decorated with a small figure of Victory and a helmeted head on a larger scale; 6, the contents of the tomb of a young girl including a small boat of glass paste; 7, part of a marble statuette representing a negro walking on his hands; 8, a plaque of terracotta, 0.465 x 0.36 m. with three scenes separated by columns; 9, a hoard of 820 denarii dating from the end of the second and beginning of the third centuries, found in the Via del Tritone, Rome; 10, a hoard of about two thousand debased silver pieces dating from the second half of the third century A.D. found near Ancona. Many other separate coins were acquired, the most interesting and rarest being two 100 *litrae* gold pieces of Syracuse dating from the end of the fifth century B.C. and bearing the head of Persephone and Heracles struggling with the lion.

One has the letters ETA, i.e. Evenetus. (R. PARIBENI, *Boll. Arte*, XII, 1918, pp. 49-56; 5 figs.)



FIGURE 3.—THE GOLDEN FLEECE: VIA PRAE-NESTINA, ROME.

The Underground Basilica of the Via Praenestina.—In *Not. Scav.* XV, 1918, pp. 30-39 (7 figs.) E. GATTI publishes further details of the underground building found two kilometres from the Stazione di Termini on the railroad to Naples (see *A.J.A.* XXII, 1918, p. 79). Its floor is 13.34 m. below the level of the rails. It was undoubtedly used for the celebration of

mystic rites and dates from the early years of the empire. *Ibid.* pp. 39-52 (9 figs.) F. FORNARI describes the reliefs which include several with mythological subjects such as the rape of Helen, the rescue of Hesione, Jason and the Golden Fleece (Fig. 3), Heracles and one of the Hesperides, the pun-

ishment of the Danaides, etc. He believes that the building belonged to the family of the Statilii.

Pagan and Christian Inscriptions.—In *Not. Scav.* XIV, 1917 pp. 277–288, G. FORNARI gives an account of discoveries near the principal entrance of the cemetery of Ponciano, including sixty-one inscriptions, for the most part fragmentary. The cemetery is mentioned in the *Salzburg Itinerary*, which refers to tombs of saints and an *ecclesia magna*, where the martyrs Abdon and Sennen were buried; no trace of these monuments was found. Outside the area of the cemetery, to the north, there were found the remains of an ancient building, probably part of a villa. *Ibid.* XIV, 1917, pp. 288–310 G. LUGLI describes the exploration of a new part of the *sepulcretum Salarium*, between the Via Po and the Via Gregorio Allegri. Many tombs were uncovered and four columbaria decorated in colors. There were fifty-three inscriptions, one of which mentions a *speculator cohortis VIII*, belonging to the century of Nepos (cf. *C.I.L.* VI, 2686). There were also found thirty-four fragments of a bas-relief (see *A.J.A.* XXII, 1918, p. 79), so badly damaged that only the group at the extreme right could be reconstructed.

Inscriptions from the Via Po.—In *Not. Scav.* XIV, 1917, pp. 310–312 G. FORNARI publishes twelve inscriptions found behind the palazzo of G. Sleiter in the Via Po. They form an addition to those published *ibid.* 1916, pp. 95 ff.

Discoveries on the Via Labicana.—In *Not. Scav.* XV, 1918, pp. 20–29 G. LUGLI reports the unearthing of another portion of the *sepulcretum* near the third kilometer of the Via Casilina, the ancient Labicana. It fronted on the Via Labicana and was for the most part explored in 1912 and 1917. The finds included twenty-two inscriptions and a small bronze statuette, 144 mm. high, (Fig. 4) a copy of the Diadumenus of Polyclitus. (See also *Cron. B. A.* V, 1918, pp. 36–37).

Minor Discoveries.—In *Not. Scav.* XIV, 1917, pp. 273–275 E. GATTI, F. GATTI, and G. FORNARI report some discoveries of minor importance.

SICILY.—Greek Inscriptions.—In *Not. Scav.* XIV, 1917, pp. 341–348 E. GABRICI publishes eleven fragmentary archaic inscriptions, of which eight were found at Selinus and three at Motye.

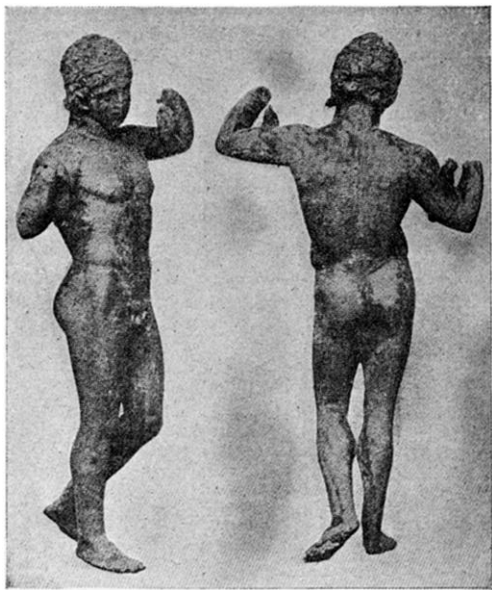


FIGURE 4.—DIADUMENUS: VIA LABICANA, ROME.

ZERFALIU.—A Roman Necropolis.—In *Not. Scav.* XV, 1918, pp. 76–79 A. TARAMELLI reports the discovery of remains of an ancient nuraghe and of Roman antiquities in the region called Santu Giuanne (S. Giovanni) near the village of Zerfaliu, Sardinia. The latter consisted of a small necropolis, apparently of the period of Hadrian. In one of the tombs was found a bronze disc (8 cm. in diameter) rudely decorated with three birds. It was probably the cover of a box of wood or bone. Taramelli assumes the existence of a Roman settlement at Zerfaliu.

SPAIN

BOLONIA.—Excavations in 1917.—In *C. R. Acad. Insc.* 1918, pp. 34–40 P. PARIS reports upon his excavations at Bolonia, a small town a few miles west of Tarifa, in 1917. The principal ruins, which include the theatre, lie in a rectangular space once surrounded by a wall, of which some parts are still well preserved. Near the shore a building used for salting fish was excavated; also a large Roman house which had a square court surrounded by a colonnade and several rooms connected with it. Columns from an earlier building were employed in its construction. On the slope of the hill a fountain was found as well as an undisturbed tomb, the painted decoration of which is identical with that of one of the rooms in the house by the shore. All of these buildings date from about the time of the Christian era. In March 1918 the excavations were resumed and two bronze figures 15 cm. high found. They were much corroded but when cleaned were found to represent a satyr carrying off a woman (*ibid.* pp. 165–166). Another establishment for salting fish was excavated and likewise a large house. One of its rooms was decorated with wall paintings of peonies in color on a white background. Many plaques of dark red and yellow stucco were found and on them large numbers of graffiti in Roman letters but in the Iberian language, figures of men, and prows of ships adorned with monsters. An avenue bordered by columns, probably the principal street of the town, passed this house. In the Roman cemetery great quantities of primitive barbarian figures, the significance of which is not yet clear, were brought to light (*ibid.* pp. 184–185).

FRANCE

KOENIGSHOFEN.—A Sanctuary of Mithra.—In 1912 while the foundations of a church were being dug at Koenigshofen near Strasburg remains of a Mithraeum were found. The plan of the building, which was erected about 225 A.D. and restored under Aurelian, can be determined with exactness, but the interior had been sacked by the Christians after the fall of paganism. In the foundations of the Mithra relief were found a human skull and femur, connected with some oriental rite of consecration. Among the inscriptions are dedications to Attis and Cissonius, proving a connection between the mysteries of Mithra and those of the Magna Mater. The inscription on the altar is to be read *Deo invicto Mytrae secu[lari]*. Other Mithraic monuments in Alsace are noted by R. Forrer who published this sanctuary under the title *Das Mithraheiligtum von Königshofen bei Strassburg*, in 1915. (F. CUMONT, *R. Ét. Anc.* XX, 1918, pp. 117–118.)

MONTESQUIEU-AVANTÈS.—*Palaeolithic Drawings.*—On a hillside at Montesquieu-Avantès, in the department of Ariège, Count Bergonen has discovered another cave with palaeolithic drawings upon its walls. They date from the Aurignacian and Magdalenian epochs and represent bison, reindeer, horses, wild goats, bears, a lion, birds, and human figures. Little arrows may be seen sticking in the lion. The human forms are poorly drawn, while the animals are well depicted. In one drawing certain details are picked out in black and seem to represent a human being masked and covered with an animal's skin, perhaps a ritual dance. The cave of the Tuc d'Audoubert where the group of clay bison was found (see *C. R. Acad. Insc.* 1912, pp. 532 ff.; *A. J. A.* XVII, 1913, p. 450) is on the same estate. (*Nation*, November 16, 1918, p. 595.)

NAGES.—*Gallic Remains.*—In *R. Ét. Anc.* XX, 1918, pp. 185–190 (fig.) F. MAZAURIC points out that soundings made at Nages (Gard) in 1914 revealed a Gallic wall with a paved road near it. Many fragments of local and imported pottery were brought to light as well as some remains of glass, bronze, etc. The mass supposed to be the remains of a tower is really made up of what is left of twin towers. Two periods may be distinguished in the fortifications, the earlier dating back to the first Iron Age.

PARIS.—*Recent Acquisitions of the Louvre.*—In 1917 the Louvre received as a gift from Professor Maxime Collignon two bronzes. One, which was bought at Mantinea, represents in relief a young man standing in front of a column. He holds in his left hand a large phiale and in his right an oenochoe. His chlamys blows back in the breeze. There was probably originally a second figure. The whole design was attached to a Greek mirror and may be dated by its style in the third century B.C. The second bronze is a statuette of a tipsy Silenus dancing. It is good Roman work. The eyes were of silver set in. The Louvre has also recently acquired a torso of a Roman emperor in a cuirass adorned with figures in relief. Above is the Gorgon's head, and below two Nereids mounted upon sea horses gallop towards each other. Below these are two dolphins. The ornamentation is the same as on a torso found at Olympia. (A. HÉRON DE VILLEFOSSE, *C. R. Acad. Insc.* 1918, pp. 151–155; fig.)

HOLLAND

UBBERGEN.—*Remains of a Village of the Batavi.*—In *R. Ét. Anc.* XX, 1918, p. 116 F. CUMONT calls attention to the important discoveries of Dr. J. H. Holwerda near Nimègue. In 1917 considerable remains of the village of the Batavi (*oppidum Batavorum*) burnt by Civilis in 70 A.D. were brought to light on the plateau of Ubbergen. A few hundred metres away were remains of a fort where the Tenth Legion was established for thirty years after the subjugation of the Batavi. See also J. BREUER, *ibid.* pp. 190–192.

NORTHERN AFRICA

CARTHAGE.—*Recent Discoveries.*—In *C. R. Acad. Insc.* 1918, pp. 140–150 (3 figs.) Dr. CARTON reports upon his recent archaeological discoveries at Carthage. He finds that the stones along the waterfront at the northwest angle of the sea wall belonged to an enclosing wall about thirty feet high. At

the foot of the Bordj-Djedid a series of eighteen apses supported the great landing-stage to which a staircase of white marble 50 m. broad led down. Here were located the stables, storehouses, etc. mentioned by ancient writers. In a trench a stele of white marble, 41 cm. high, came to light. It represents a nude man standing in front of a wall with his hands above his head. The lower part is broken off. Considerable information as to the line of the ancient waterfront was obtained by soundings made at various points. Between the Fondouk of the Jews and the dar Oulad el Agha there was excavated an elliptical structure with two apses facing each other and enclosing a room 11 m. long by 6 m. wide. Of the openings between the apses one led to a stairway which descended to the water, and the other to a place paved with a fine mosaic of colored marbles laid in a pattern consisting of rectangles and triangles. A Christian tomb was found nearby.

UNITED STATES

CLEVELAND.—**A Stele of the Twenty-second Dynasty.**—In the *Bulletin of the Cleveland Museum of Art*, V, 1918, pp. 67–69 (fig.) Mrs. CAROLINE R. WILLIAMS publishes an Egyptian stele in the Cleveland museum which is inscribed with the name of Shedesneferterem, a high priest of Memphis in the early part of the twenty-second dynasty. It is a little more than 34 inches high and 31 inches wide with decoration in three bands. The middle register has the young Sun-god seated on a lotus flower attended by a figure of Maat on either side, while back of them at the left stands Sekhmet and at the right Ptah. This part of the slab is in low relief. The zone above represents apes addressing the sun, and that below priests worshipping Bast, Sekhmet, and Mut, both in sunken relief. The composition and workmanship are excellent.

NEW YORK.—**Recent Acquisitions of the Metropolitan Museum.**—The Metropolitan Museum has recently acquired through the bequest of Mr. Isaac D. Fletcher about 250 objects among which are: 1, a magnificent Apulian vase 3 ft. 3 in. high, upon each side of which are represented mourners carrying offerings to a tomb, while on the neck of the vase is a toilet scene and the figure of a woman crowned by two Erotes; 2, a Lucanian vase 1 ft. 8½ in. high upon which appear two women giving a warrior a drink; 3, eight pieces of ancient glass; 4, two bowls covered with metallic glaze, one decorated with ornamental motives and the other with a representation of Heracles carrying off the Erymanthian boar. Two examples of Egyptian art were also received, the bronze figure of a cat of the Ptolemaic period, and a statuette of a priest of the thirtieth dynasty. (*B. Metr. Mus.* XIII, 1918, pp. 58–59; 2 figs.)

A New Egyptian Room in the Metropolitan Museum.—In *B. Metr. Mus.* XIII, 1918, pp. 283–288 (7 figs.) A. M. L(ΥTHΓΟΕ) calls attention to a room recently opened in the Egyptian section of the Metropolitan Museum in which are displayed antiquities illustrating the daily life of the ancient Egyptians. Many of the objects exhibited came from the excavations carried on by the Museum at Lisht, at Thebes, and in the oasis of Khargeh.

Etruscan Earrings.—The Metropolitan Museum has recently acquired two pairs of Etruscan earrings dating from the fourth or third century B.C. They are important examples of Etruscan gold work. The design consists of a highly decorated horseshoe pattern above and an inverted pyramid of balls below.

One pair is two inches long. (Miss G. M. A. R(ichter), *B. Metr. Mus.* XIII, 1918, pp. 289-290; 2 figs.)

A Chinese Tomb Entrance of the Wei Period.—In *B. Metr. Mus.* XIII, 1918, pp. 217-220 (4 figs.) S. C. B. R. calls attention to a stone tomb entrance or gateway from Peking recently set up in the Metropolitan Museum. It consists of a semicircular lintel resting upon stone jambs and kept in place by dowels. The decoration of the lintel consists of a broad band of five panels filled with symbolic animals and scrolls across the lower part, and a large ogre's head with phoenixes on both sides above. The jambs are decorated with five medallions beginning and ending with an ogre's head. A fresco representing Buddha in a red and green robe standing on a lotus flower formed part of the decoration of the tomb and this was also acquired. The doorway and fresco date from the Wei period, that is about the sixth century A.D.

Ornaments from a Chinese Tomb.—The Metropolitan Museum has recently acquired thirteen objects said to have been found in a Chinese tomb on the Mongolian border near Yulin in the northern part of the province of Shenzi. There are plaques of bronze and silver, and other objects of bone and jade. The designs represent horses attacked by bears, deer grazing, lions' heads, etc. Some of these are purely Scythian in style, others purely Chinese, and others still show both styles. They apparently date from the Han period (206 B.C. to 220 A.D.). At present it cannot be determined whether the Scythian ornaments came from Siberia, or originated in China. (S. C. B. R., *B. Metr. Mus.* XIII, 1918, pp. 135-137; 8 figs.)

PHILADELPHIA.—**Two Chinese Reliefs.**—In *M.J.* IX, 1918, pp. 244-272 (19 figs.) C. W. B(ishop) publishes two Chinese sculptures in relief recently placed on exhibition in the Museum of the University of Pennsylvania. They represent war-horses of the emperor T'ang T'ai-tsung, who died in 649 A.D. and was buried near Li-ts'üan Hsien. About the interior of his mortuary

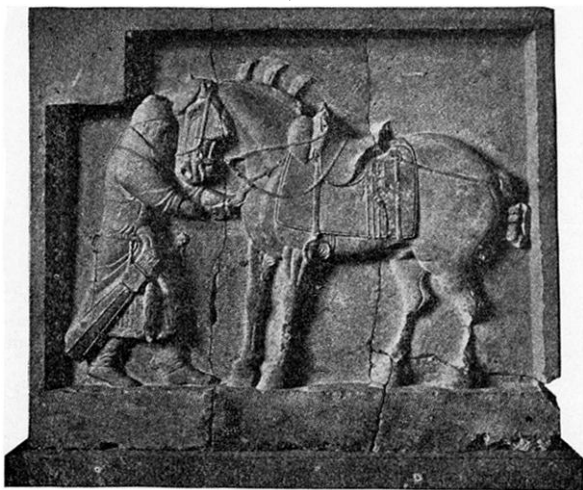


FIGURE 5.—GROOM AND WOUNDED HORSE: PHILADELPHIA.

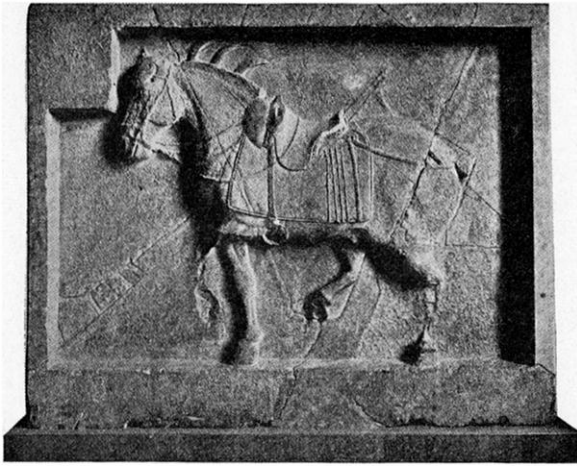


FIGURE 6.—WOUNDED HORSE: PHILADELPHIA.

chamber were figures of his six horses, each carved on a slab of stone six feet high, seven feet wide, and one foot thick. The two finest of these were acquired by the Museum. One (Fig. 5) represents a wounded horse with a groom in the act of drawing an arrow from its breast; the other (Fig. 6) a horse walking forward with three arrows sticking in its back. Both are fine examples of Chinese sculpture of the seventh century. The four remaining slabs are now in the museum at Si-an Fu.

Chinese Sculptures.—In *M.J.* IX, 1918, pp. 123-147 (7 figs.) C. W. B(ISHOP) calls attention to four pieces of Chinese sculpture recently acquired by the University Museum. There are two colossal heads of the Boddhisattva in stone which are fine examples of Chinese Buddhist sculpture and probably date from the sixth century A.D.; also a lifesize Maitreya of stone dedicated in the year 586 A.D. and a small bronze Maitreya, 24 inches high, dating from 537. The last two have their dates fixed by inscriptions.

Two Early Chinese Bronzes.—In *M.J.* IX, 1918, pp. 99-120 (3 figs.) C. W. B(ISHOP) publishes two recent acquisitions of the University Museum, a libation cup 9½ inches high of the twelfth or eleventh century B.C., and a sacrificial wine vessel 18 inches high dating from the latter part of the Chou period (1122-225 B.C.). Both are fine examples of early Chinese work in bronze.

EARLY CHRISTIAN, BYZANTINE, MEDIAEVAL, AND RENAISSANCE ART

GREECE

SALONICA.—The Destruction of the Church of St. Demetrius.—In *C. R. Acad. Insc.* 1917, pp. 377-380 C. DIEHL reports that the fire of August 18 and 19, 1917 which burned about half of the city of Salonica destroyed the famous Byzantine church of St. Demetrius. The apse, the great lateral arches of the

transepts and the colonnade on the right of the ground floor still remain, but there is little else. The mosaics were almost entirely destroyed, but the four panels which decorate the pillars at the entrance to the transept escaped. Great efforts have been made by the Greeks to preserve everything which could be preserved. Some interesting discoveries have come to light, *e.g.*, on the right wall of the church certain paintings have been found, and in a little chapel to the right of the apse frescoes dating from the fourteenth century. Under the building a crypt has been discovered, and under one of the transepts a chapel. Fortunately a few years ago the building was carefully studied and photographs and water color reproductions of the mosaics made for a monograph on the church by M. Diehl, which is soon to appear. The other Byzantine churches in Salonica were not injured by the fire.

ITALY

BOLOGNA.—**The Manufacture of Maiolica.**—In *Faenza*, VI, 1918, pp. 25–26, F. M. VALERI announces the discovery of records that contain, besides other important data, proof of the existence in Bologna of maiolica ateliers at an earlier time than has heretofore been shown by documents. In 1421 the Risi family moved from Modena to Bologna and established maiolica works there.

FLORENCE.—**An Unknown Work by Giotto.**—In *Rass. d'Arte*, XVIII, 1918, pp. 39–41 (fig.) F. M. PERKINS publishes a fragment of a polyptych in the collection of H. P. Horne as a work of Giotto. The piece contains the half length figure of St. Stephen in a panel the upper corners of which have a plastic decoration of floral design (Fig. 7). The painting is almost perfectly preserved and bears the distinguishing characteristics of Giotto,—decision of drawing, simplicity of modelling, firmness of construction, and the general effect of plastic force that suggests inevitably his name. Details of the figure, also, show unmistakable relationship to his authentic works. If this authorship is denied, there is no other to advance. None of the master's followers came so close to their model.

Commemoration of Fra Bartolommeo.—In *Cron. B. A.* V, 1918, pp. 13–14, P. N. FERRI calls attention to the exhibit of drawings and cartoons by Fra Bartolommeo held in the Uffizi in celebration of the fourth centennial of the artist's death. Aside from their merit in themselves, many of the examples exhibited are of importance for the study of paintings executed after their designs. To make this point of real value to visitors photographs of some of the paintings were placed at their disposal.

MESSINA.—**Early Work of Antonello Gagini.**—In spite of the destruction of most of Gagini's sculptures in Messina, E. MAUCERI finds some important examples illustrative of the artist's activity there (1498–1508). These are published in *L'Arte*, XXI, 1918, pp. 89–92 (5 figs.). The earliest known production of Gagini's is the Madonna in the church of Bordonaro in Messina, a figure animated by youthful innocence and sad tenderness, created in the style of the fifteenth century. The development which Gagini underwent in a few years is made clear by a comparison of this early Madonna with the Madonna in the Duomo of Palermo signed and dated 1503. Here the form is decidedly cinquecentesque. Other examples to the point are the Madonna of S. Maria

di Gesù in Catania and the tomb of Giovanni Cardenas in the museum of Syracuse.

MILAN.—The Borromeo Museum.—In *Emporium*, XLVIII, 1918, pp. 3–14 (2 pls.; 9 figs.) L. BELTRAMI writes on the original museum of Cardinal Borromeo. Such a donation to the public as Borromeo's in 1618 was for the seventeenth century very unusual. The character and importance of the collection may be judged from Borromeo's catalogue, as well as from the works



FIGURE 7.—SAINT STEPHEN BY GIOTTO.

that still remain in the museum. This catalogue shows that the purpose in the collector's mind was didactic; for this reason, aside from originals, copies abounded in his selection, and there was also a series of portraits of notable characters. Among the originals included in the bequest of 1618 were Titian's Adoration of the Magi, Veronese's Holy Family with Tobias, Luini's Holy

Family, and Leonardo's Portrait of a Duchess of Milan. Borromeo's own attributions are, for the most part, still considered valid.

NAPLES.—**Gian Paolo de Agostini.**—Light is thrown upon the work of Gian Paolo de Agostini at Naples by a letter dated 1524 to which L. VENTURI calls attention in *L'Arte*, XXI, 1918, pp. 49–52 (3 figs.). In this letter there is mentioned with slight description a portrait of Sannazaro by De Agostini, who is there called a native of Venice and a pupil of Giovanni Bellini. Apparently the portrait referred to is the one formerly in the Lancellotti collection, engraved by Morghen. A replica of this belongs to Count Contini, Rome.

RAVENNA.—**The Bacini of S. Apollinare Nuovo.**—The restorations made necessary by the explosion of a bomb in the basilica of S. Apollinare Nuovo in 1915 have made possible a minute study of the ceramic decorations of the campanile. In *Burl. Mag.* XXXII, 1918, pp. 128–135 (2 pls.) G. BALLARDINI discusses the *bacino* and *scodella* which remained *in situ* after the explosion and have since been removed to the Museo Nazionale, Ravenna. Examination of the exterior of the wall of the campanile reveals a Romanesque restoration of that part in which the ceramic pieces were imbedded. To the Romanesque period, then, these pieces are to be assigned. And the style of the *bacino* is clearly Hispano-Moresque. Considering the popularity of Musselman ceramics in upper Italy, it is not remarkable that dishes of such origin should have been brought to Ravenna in the thirteenth century for decoration of the basilica. Two gold-lusted plaques or *bacini* of indefinite provenance in the Kunstgewerbe-Museum in Berlin bear such striking resemblance to the one here discussed as to suggest that they may be two of the three that once decorated the campanile.

RIMINI.—**A New Portrait of Dante.**—In *Emporium*, XLVIII, 1918, pp. 45–46 (2 figs.) is published the painting of a laurel-crowned head, apparently that of Dante, which has recently come to light in the church of S. Agostino at Rimini. The poet is one of a group in the fore part of a procession in a scene from the life of a saint.

ROME.—**A Triptych by Domenico da Tolmezzo.**—In *L'Arte*, XXI, 1918, pp. 53–56 (2 figs.) A. SERAFINI publishes an altar triptych, found in southern Etruria, which is signed, "OPUS DOMINICI DE TUMETIO, 1484." The altar piece represents the Madonna and two saints and is of carved wood, painted. It is, therefore, important in the reconstruction of the artist's activity in wood carving, which is known to have been prodigious, but of which only one other example has thus far come to light. A painted altar piece in the Cathedral of Udine shows sufficient similarity to the newly discovered triptych to be assigned to the same artist; but the stiff, wooden figures, tolerable in the carving, are not successful in the painting. There the treatment of the architectural setting is more satisfactory.

The Sarcophagi of Saint Ciriacus and his Companions.—In *Mél. Arch. Hist.* XXXVI, 1916–1917, pp. 57–72, FRANCESCO FORNARI describes the results of excavations at the seventh milestone in the Via Ostiensis, and the discovery of the four sarcophagi of St. Ciriacus and his five companions who were buried here at the beginning of the fourth century. Over the graves is a small chapel, and two others are close by. This became the nucleus of a small burial centre, which expanded towards the south, and the foundations of a church, probably

that of St. Ciriacus ascribed to Honorius, have been found about seventy metres from the Via Ostiensis.

VALERIANO.—The Nativity by Pordenone.—In *Cron. B. A. V*, 1918, pp. 14–15 (fig.) P. MOLMENTI reproduces a photograph which is probably the only record that remains of the precious work by Pordenone, the Nativity at Valeriano. This, perhaps the most beautiful of the works by its author, has been destroyed in the war.

SPAIN

BURGOS.—Two Sculptured Images.—Two sculptures in the Monastery of Oña, one in the round, representing the Crucifixion, the other in low relief, of John the Baptist, are reproduced by E. HERRERA Y ORIA, S. J. in *B. Soc. Esp.* XXVI, 1918, pp. 22–26 (pl.). Both are Gothic in style and belong to the first half of the fourteenth century.

FRANCE

CARPENTRAS.—French Primitives.—In *Les Arts*, No. 169, 1918, pp. 22–24 (3 figs.) J. VERNAY publishes three examples of fifteenth century French paintings from Carpentras and its vicinity. The first is a Coronation of the Virgin in the Cathedral of Carpentras. It has the richness, dignity, and purity of a Fra Angelico. The Calvary, in the museum of Carpentras shows some Italian influence, suggesting the mural paintings of the church of San Gimignano, or the art of Nicolo Alunno; but it also has distinctive French characteristics. The third work, extraordinarily sumptuous, is an Adoration of the Magi in the church of Venasque, Vaucluse. This painting is entirely French.

PARIS.—An Unpublished Van der Meer.—The remarkable discovery of a painting by Van der Meer of Delft is discussed in an article in *Les Arts*, No. 162, 1917, pp. 1–4 (3 figs.). The picture is in the collection of General de la Villegre. It not only bears the unmistakable characteristics of the artist, but is signed with the famous monogram. The subject, a parochial corner of Delft, is most closely comparable to the representation of the Houses of Delft in the Six collection. Perfect in preservation this out-of-door scene is one of the loveliest in atmosphere and intimate charm of any of the known works by the Delft master.

Exposition of Mural Paintings in France.—In *Gaz. B.-A.* XIV, 1918, pp. 167–197 (pl.; 13 figs.) L. HOURTICQ gives an account of an exposition, held in April and May, 1918, in the Museum of Decorative Arts, of the principal copies of French mural paintings which belong to the archives of the *Commission des Monuments historiques*. The exposition was the natural complement to the exposition of French primitives in 1904. For historians it was even more instructive, containing as it did accurate reproductions of mural paintings in France from the eleventh to the seventeenth century. The reproductions in water-color are in themselves notable works of art. The most successful of the copyists is M. Yperman. In each work he employed a different treatment, in keeping with the spirit of the original. A description, with more reproductions, of the same exposition is given by A. PÉRATÉ in *Les Arts*, No. 169, 1918, pp. 1–16 (16 figs.).

SOISSONS.—Monuments Affected by the War.—The destruction resulting from the fighting at and around Soissons prompts the publication by A. GARDNER in *Burl. Mag.* XXXIII, 1918, pp. 96–101 (2 pls.) of photographs and notes on the abbey of S. Jean des Vignes and the cathedral of that town. The chief feature of the earlier part of the work (middle of the thirteenth century) on the abbey was the porch with its three great cavernous portals. The south transept was, from the architectural point of view, the chief glory of the cathedral.

AUSTRIA

VIENNA.—Sixteenth Century English Portraits.—A series of ten sixteenth century portraits of English men and women, now exhibited in the Imperial gallery, Vienna, was discovered in Vienna by Mr. Lionel Cust in 1900. Two small miniatures of Walter Raleigh and Francis Drake are undoubtedly by Hilliard. (*Burl. Mag.* XXXIII, 1918, pp. 157–158; pl.)

GREAT BRITAIN AND IRELAND

KILLALOE.—A Runic Inscription.—In *Proc. Soc. Ant.* XXIX, 1917, p. 153 E. C. R. ARMSTRONG calls attention to the discovery of a runic inscription cut on a stone built into the wall surrounding the burial-ground of Killaloe Cathedral. It reads *Thurkrim risti krus thina*, i. e. "Thorgrim erected this cross." This is the third runic inscription to be found in Ireland.

LONDON.—An Unpublished Matsys.—A hitherto unknown painting by Quentin Matsys which appeared at the recent Linnell sale at Christie's and is now owned by Mr. A. H. Buttery, is published by T. BORENIUS in *Burl. Mag.* XXXIII, 1918, p. 3 (pl.). The subject is the Virgin and Child with St. Catherine and another female saint. It represents Matsys in a rarer and more exquisite mood than he usually evinces in his work, and the design is characterized by a largeness and a noble and monumental dignity almost unparalleled by him. It belongs, clearly, among the early works of the master, bearing closest resemblance to the great altarpiece of 1511 at Antwerp.

The "Benedict Master."—A new contribution to the study of the much disputed master of the Benedictine series is made by C. DODGSON (*Burl. Mag.* XXXII, 1918, pp. 46–51; pl.) in his publication of a ninth drawing. This one, which passed recently into a private collection in London, has for its subject the visit of S. Benedict to his sister, S. Scholastica. In all probability the drawings were intended as designs for a set of glass paintings in the church of some Benedictine abbey near Nuremberg. Two of them bear the arms of two Nuremberg families and the others have reserved spaces, apparently to be filled in with similar designs. Their authorship has been much disputed. Just now the tendency to assign them to Dürer is returning.

Jan Lys.—In *Burl. Mag.* XXXIII, 1918, p. 115 (pl.) T. BORENIUS reproduces a photograph of a painting by Jan Lys, recently destroyed by fire in the Sackville Gallery. The painting, which represented the Satyr in the House of the Peasant, had been assigned to various masters, among them

Velasquez. But it evinces distinctly the style of Lys, under the influence of Caravaggio, and is an important item in the reconstruction of the history of its author's activity.

A Cassone Panel by Cosimo Roselli (?).—In *Burl. Mag.* XXXII, 1918, p. 201 (pl.) R. FRY publishes a cassone panel (Fig. 8, A) recently in the Linnell sale at Christie's and now belonging to Mr. Chamberlin. It was attributed to the school of Botticelli and described as S. Ursula and her Virgins. Comparison with a panel of a cassone in the National Gallery representing the Combat between Love and Chastity (Fig. 8, B) generally ascribed to Cosimo Roselli, suggests that we have here a representation from the same subject by the same artist. The backgrounds are remarkably similar.

An Exhibition of Glass-Paintings.—In *Burl. Mag.* XXXIII, 1918, pp. 65-73 (2 pls.) appears a summary description by A. VALLANCE of an exhibition of Mr. Grosvenor Thomas' collection of painted glass, opened at the Fine Art Society's galleries in May, 1918. A large proportion of the paintings are heraldic and date, for the most part, from the fifteenth and sixteenth centuries, though there is one piece at least, the arms borne by Sir John de Handlow at the Dunstable tournament, that dates from the early fourteenth century. The English glass stands in a class apart from the continental by its light and gay effect, which a lavish use of white glass alone insures.

Acquisitions of the National Gallery.—In *Burl. Mag.* XXXIII, 1918, p. 107 (2 pls.) C. J. HOLMES describes paintings recently acquired by the National Gallery. Among these are two small, well-known canvases by Tintoretto dealing with the story of the Trojan Horse and an interesting group of paintings from the Layard bequest. The latter includes the Portrait of a Youth now ascribed to the school of Botticelli, Ettore Averoldi by Moretto, a head by Morone, Christ Baptising a Doge in Prison by Paris Bordone, a Madonna and Child with Angels, attributed both to Boccaccino and Previtali, and a Portrait of an Elderly Man usually attributed to Domenico Morone, but more probably executed under the immediate influence of Gentile Bellini.

Textiles from Egypt in the South Kensington Museum.—In *Burl. Mag.* XXXII, 1918, pp. 145-146 (2 pls.; fig.) A. F. KENDRICK publishes more textiles from Egyptian cemeteries that have recently been acquired by the Victoria and Albert Museum. Three of the pieces belong to the Graeco-Roman period. But the most interesting ones are fragments of a tunic of about the sixth century. With these fragments the general design of the tunic of this period may be ascertained.

WHITLEY.—**A Window with Pre-Norman Paintings**.—In *Proc. Soc. Ant.* XXIX, 1917, pp. 189-201 (4 figs.) P. M. JOHNSTON calls attention to the discovery in Witley church, Surrey, of a double-splayed window with paintings on the inner splays dating from before the Norman conquest. The principal scene represents the visitation of Elizabeth by the Virgin Mary. Paintings on the south wall of the nave adjacent to the window appear to be of the same date. They occupied three zones and seem to have been carried entirely round the walls of the nave. Including this frieze the strip of painting uncovered is about twenty feet long and ten feet high. The colors were applied to the roughly troweled plaster probably while it was still wet.

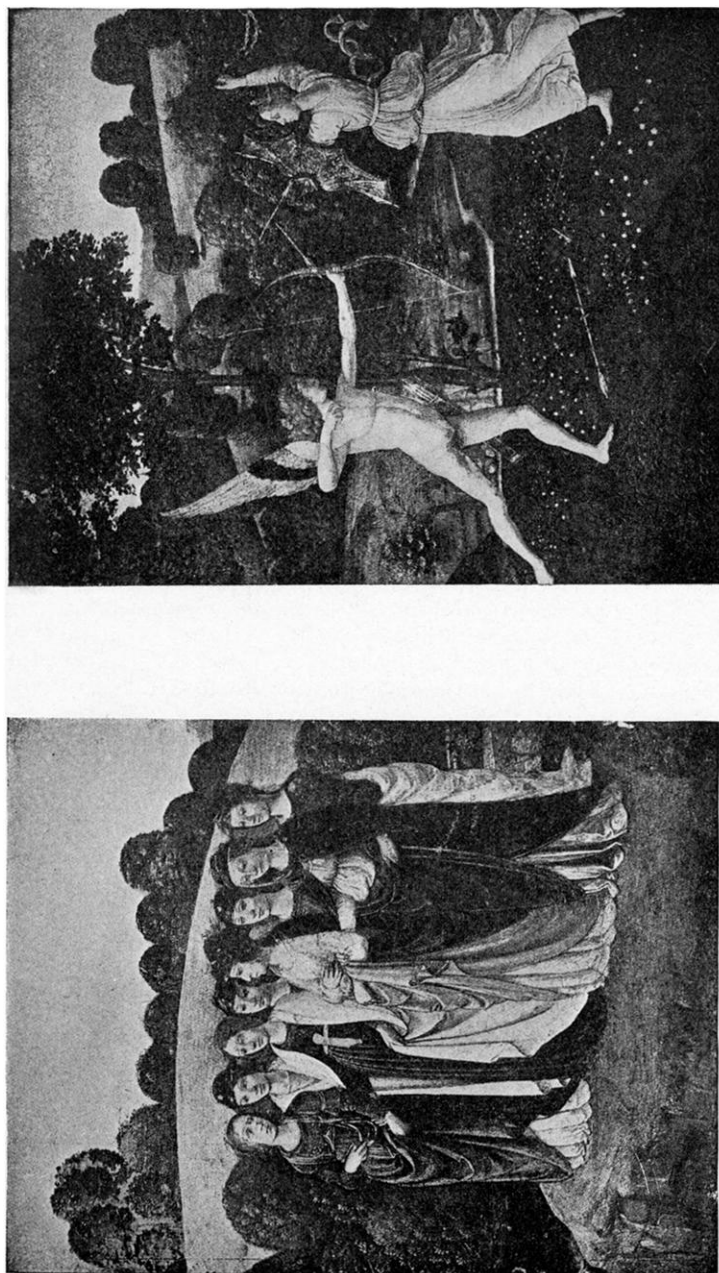


FIGURE 8.—CASSONE PANELS BY COSIMO ROSELLI (?): A, PROPERTY OF MR. CHAMBERLIN; B, NATIONAL GALLERY, LONDON.

NORTHERN AFRICA

CARTHAGE.—Excavations in 1916-1917.—In *C. R. Acad. Insc.* 1917, pp. 507-529 (7 figs.) A.-L. DELATTRE reports upon his excavations in the basilica near Sainte Monique, Carthage, during the year 1916-1917. The building had seven aisles separated by six rows of columns. The principal aisle was wider than the others, and at one end of it was the presbyterium with two columns in front. The four bases of the ciborium were found, but no trace of the altar. The building was 71.34 m. long inside and 35.55 m. wide. The interior columns were taken from older buildings, and are of different kinds of marble and different sizes. All the varieties of Corinthian capitals are represented. In front of the façade towards the sea there was a rectangular court or atrium 20 by 35.55 m. in which was a long narrow cistern (8.75 m. by 1.75 m.), and near it in the centre of the court a subterranean hall 18 m. long, 4.25 m. wide, and 5 m. deep. The church seems to have been constructed over a Christian cemetery and in consequence many sepulchral inscriptions were discovered.

UNITED STATES

BROOKLYN.—Acquisitions of the Brooklyn Museum.—The Brooklyn Museum obtained by purchase at the Bardini sale in April, 1918 ten pieces of Italian Renaissance sculpture, including examples by Benedetto da Rovezzano, Jacopo Tatti, Alessandro Algardi, Leone Leoni, Antonio Rosellino, Sperandio Maglioli, and Giovanni della Robbia. (*The Brooklyn Museum Quarterly*, V, 1918, p. 179.) Through the generosity of the daughters of the late George A. Hearn, a series of ivory carvings, eleven Mediaeval and eight Renaissance was purchased at the sale of the Hearn collection. (*Ibid.* p. 125.)

CAMBRIDGE.—A Triptych by Bernardo Daddi.—The triptych of the Crucifixion attributed to Bernardo Daddi, which was recently acquired by the Fogg Museum, is published by M. E. GILMAN in *Art in America*, VI, 1918, pp. 211-214 (pl.). In the partially effaced inscription the altarpiece is dated 1334, a date which places the work in a period when the Siennese-Florentine master was in close contact with the art of Siena. The figures belong to an intermediate stage in Daddi's development; they form a compromise between the long, slender type of his early period and the more solid, rounded form of his later works.

MINNEAPOLIS.—Spanish Choir Stalls.—A set of three Spanish choir stalls recently purchased by the Minneapolis Institute of Arts is published in the *Bulletin*, VII, 1918, pp. 18-19 (fig.). The set is of walnut in a good state of preservation and is dated, from the style of its designs, in the last quarter of the fifteenth century.

NEW YORK.—A Picture by Pietro Cavallini.—In *Burl. Mag.* XXXII, 1918, pp. 45-46 (2 pls.) O. SIREN publishes a Madonna now belonging to Mr. Otto Kahn, which is of great importance as an example of the art out of which Giotto emerged. The picture was bought in the old church at Calahorra near Miranda and was brought to New York only a few years ago. At that time it was attributed to Cimabue. But the strong influence of antique

sculpture discernible in it, as well as its other points of similarity to Pietro Cavallini's works in Rome justifies its ascription to that master. It has an added importance in being the only panel picture by the great Roman master which as yet has come to light.

A Thirteenth Century Statue.—In *B. Metr. Mus.* XIII, 1918, pp. 212–214 (fig.) J. B. describes a recent acquisition of the Metropolitan Museum, a French statue of the Virgin and Child, which may be dated at about the end of the thirteenth century. Its similarity to the *Vierge Dorée* of Amiens and its provenance from the same neighborhood indicate that its sculptor was strongly influenced by the ateliers of Amiens.

A Reliquary of St. Thomas Becket.—A reliquary of St. Thomas Becket in the Pierpont Morgan collection of the Metropolitan Museum is discussed in *B. Metr. Mus.* XIII, 1918, pp. 220–224 (2 figs.) by J. B., who identifies it as the work of John of Salisbury.

Gifts to the Metropolitan Museum.—A number of important woodcut books recently received as gifts are discussed by W. M. I., JR. in *B. Metr. Mus.* XIII, 1918, pp. 130–134 (5 figs.). These books contain prints by Dürer, Schaufelein, Burgkmair, Beck, Weiditz, Altdorfer, and others. For other accessions of prints see *ibid.* pp. 155–159; 3 figs.

Renaissance Art from the Bardini Sale.—In *B. Metr. Mus.* XIII, 1918, pp. 144–147 (3 figs.) J. B. gives an account of the recent accessions to the Metropolitan Museum of Renaissance art from the Bardini sale. Among the pieces of special importance are a tondo coat of arms by Giovanni della Robbia, an Adoration of the Christ Child in relief in the manner of Luca della Robbia, and a bust in *carta pesta* of Sant' Antonino, Archbishop of Florence.

Four Saints by Fra Filippo Lippi.—In *B. Metr. Mus.* XIII, 1918, p. 232 (fig.) B. B. publishes the wing of an altarpiece purchased by the Metropolitan Museum in 1917. The painting was ascribed to Fra Filippo by Dr. Sirén, when he saw it in a storeroom of the Boston Museum. Though part of the panel has been badly damaged, it is an unusually fine example of Fra Filippo's middle period.

PHILADELPHIA.—**Gothic Stone Carving.**—Five fragments of Gothic stone carving added by Mr. John D. McIlhenny to the collection of Gothic carvings in the Pennsylvania Museum are described by H. B. in the *Bulletin*, XVI, 1918, pp. 8–11 (3 figs.).

PROVIDENCE.—**Acquisitions of the Rhode Island School of Design.**—Recent accessions to the Rhode Island School of Design include a Gothic ivory triptych, French, fifteenth century, given by Mr. E. J. Lownes (*Bulletin*, VI, pp. 25–27; fig.); a painting of The Flight into Egypt by the seventeenth century Spanish artist Francesco Collantes, the gift of Mr. Manton B. Metcalf (*ibid.* pp. 30–32; fig.); and a painting of St. Anthony Abbot by Spinello Aretino, the gift of Mr. Jesse H. Metcalf (*ibid.* pp. 34–35; fig.).

WORCESTER.—**Fifteenth Century Italian Sculpture.**—In the *Bulletin of the Worcester Museum*, IX, 1918, pp. 19–21 (2 figs.); pp. 42–46 (3 figs.); 52–56 (3 figs.) recent purchases by the museum of fifteenth century Italian sculpture are described by R. W. and P. J. G. They include two Florentine polychrome terracotta representations of the Madonna and Child, a tondo of the same subject in the manner of Benedetto da Maiano, the Madonna and Child and St. John in the manner of Rossellino, the Christ Child Blessing from the school

of Desiderio da Settignano, and a terracotta statue of St. Anthony by a Lombard-Venetian master, presumably a fellow-worker with Antonio Rizzo.

A Dutch Portrait of a Lady.—In the *Bulletin of the Worcester Art Museum*, IX, 1918, pp. 25–26 (fig.) R. W. publishes a portrait of a lady recently acquired by the museum, which is attributed to Jan Verspronck. The painting is dated 1631 and is particularly interesting for the animation noticeable in the face and hands.

ABBREVIATIONS

Abh.: Abhandlungen. *Allg. Ztg.*: Münchener Allgemeine Zeitung. *Alt. Or.*: Der alte Orient. *Am. Anthr.*: American Anthropologist. *Am. Archit.*: American Architect. *A.J.A.*: American Journal of Archaeology. *A.J. Num.*: American Journal of Numismatics. *A.J. Sem. Lang.*: American Journal of Semitic Languages and Literature. *Ami d. Mon.*: Ami des Monuments. *Ant. Denk.*: Antike Denkmäler. *Ann. Arch. Anth.*: Annals of Archaeology and Anthropology. *Ann. Scuol. It. At.*: Annuario della r. Scuola Archeologica di Atene e delle Missioni Italiane in Oriente. *Arch. Anz.*: Archäologischer Anzeiger. *Ἀρχ. Ἐφ.*: Ἀρχαιολογική Ἐφημερίς. *Arch. Rec.*: Architectural Record. *Arch. Rel.*: Archiv für Religionswissenschaft. *Arch. Miss.*: Archives de Missions Scientifiques et Littéraires. *Arch. Stor. Art.*: Archivio Storico dell' Arte. *Athen.*: Athenaeum (of London). *Ath. Mitt.*: Mitteilungen d. k. d. Archaeol. Instituts, Athen. Abt.

Beitr. Assy.: Beiträge zur Assyriologie. *Ber. Kunsts.*: Amtliche Berichte aus den Königlichen Kunstsammlungen. *Berl. Akad.*: Preussische Akademie der Wissenschaften zu Berlin. *Berl. Phil. W.*: Berliner Philologische Wochenschrift. *Bibl. Stud.*: Biblische Studien. *Bibl. World*: The Biblical World. *B. Ac. Hist.*: Boletín de la real Academia de la Historia. *B. Soc. Esp.*: Boletín de la Sociedad Española de Excursiones. *Boll. Arte*: Bollettino d'Arte. *Boll. Num.*: Bollettino Italiano di Numismatica. *Bonn. Jb.*: Bonner Jahrbücher: Jahrbücher des Vereins von Altertumsfreunden im Rheinlande. *B.S.A.*: Annual of the British School at Athens. *B.S.R.*: Papers of the British School at Rome. *B. Arch. C. T.*: Bulletin Archéologique du Comité des Travaux hist. et scient. *B. Arch. M.*: Bulletin Archéol. du Ministère. *B.C.H.*: Bulletin de Correspondance Hellénique. *B. Inst. Ég.*: Bulletin de l'Institut Égyptien (Cairo). *B. Metr. Mus.*: Bulletin of the Metropolitan Museum of Art, New York. *B. Mon.*: Bulletin Monumental. *B. Mus. Brux.*: Bulletin des Musées Royaux des arts décoratifs et industriels à Bruxelles. *B. Mus. F. A.*: Museum of Fine Arts Bulletin, Boston. *B. Num.*: Bulletin de Numismatique. *B. Soc. Anth.*: Bulletin de la Société d'Anthropologie de Paris. *B. Com. Rom.*: Bullettino d. Commissione Archeologica Comunale di Roma. *B. Arch. Crist.*: Bullettino di Archeologia Cristiana. *B. Pal. It.*: Bullettino di Paleologia Italiana. *Burl. Mag.*: Burlington Magazine. *B. Soc. Ant. Fr.*: Bulletin de la Société des Antiquaires de France. *Byz. Z.*: Byzantinische Zeitschrift.

Chron. Arts: Chronique des Arts. *Cl. Phil.*: Classical Philology. *Cl. R.*: Classical Review. *C. R. Acad. Insc.*: Comptes Rendus de l'Académie des Inscriptions et Belles-Lettres. *C.I.A.*: Corpus Inscriptionum Atticarum. *C.I.G.*: Corpus Inscriptionum Graecarum. *C.I.L.*: Corpus Inscriptionum Latinarum. *C.I.S.*: Corpus Inscriptionum Semiticarum. *Cron. B. A.*: Cronaca delle Belle Arti.

Eph. Ep.: Ephemeris Epigraphica. *Eph. Sem. Ep.*: Ephemeris für Semitische Epigraphik. *Exp. Times*: The Expository Times.

Gaz. B.-A.: Gazette des Beaux-Arts. *G.D.I.*: Sammlung der griechischen Dialekt-Inschriften.

I.G.: Inscriptiones Graecae (for contents and numbering of volumes, cf. *A.J.A. IX*, 1905, pp. 96-97). *I.G.A.*: Inscriptiones Graecae Antiquissimae, ed. Roehl. *I.G. Arg.*: Inscriptiones Graecae Argolidis. *I.G. Ins.*: Inscriptiones Graecarum Insularum. *I.G. Sept.*: Inscriptiones Graeciae Septentrionalis. *I.G. Sic. It.*: Inscriptiones Graecae Siciliae et Italiae.

Jb. Arch. I.: Jahrbuch d. k. d. Archäol. Instituts. *Jb. Kl. Alt.*: Neue Jahrbücher für das klassische Altertum, Geschichte und deutsche Litteratur und für Pädagogik. *Jb. Kunsth. Samm.*: Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses. *Jb. Phil. Päd.*: Neue Jahrbücher für Philologie und Pädagogik (Fleckeisen's Jahrbücher). *Jb. Preuss. Kunsts.*: Jahrbuch d. k. Preuss. Kunstsammlungen. *Jh. Oest. Arch. I.*: Jahreshefte des oesterreichischen Archäologischen Instituts. *J. Asiat.*: Journal Asiatique. *J.A.O.S.*: Journal of the American Oriental Society. *J. B. Archaeol.*: Journal of the British Archaeological Association. *J. B. Archit.*: Journal of the Royal Institute of British Architects. *J. Bibl. Lit.*: Journal of Biblical Literature. *J. E. A.*: Journal of Egyptian Archaeology. *J. H. S.*: Journal of Hellenic Studies. *J. Int. Arch. Num.*: Διεθνής Ἐφημερίς τῆς

νομισματικῆς ἀρχαιολογίας, Journal international d'archéologie numismatique (Athens). *J.R.S.*: Journal of Roman Studies.

Kb. Gesammtver.: Korrespondenzblatt des Gesamtvereins der deutschen Geschichts- und Altertumsvereine. *Kunstchr.*: Kunstchronik.

Mb. Num. Ges. Wien: Monatsblatt der Numismatischen Gesellschaft in Wien. *Mh. f. Kunstw.*: Monatshefte für Kunstwissenschaft. *Mél. Arch. Hist.*: Mélanges d'Archéologie et d'Histoire (of French School in Rome). *Mél. Fac. Or.*: Mélanges de la Faculté Orientale, Beirut. *M. Inst. Gen.*: Mémoires de l'Institut Genevois. *M. Soc. Ant. Fr.*: Mémoires de la Société des Antiquaires de France. *M. Acc. Modena*: Memorie della Regia Accademia di scienze, lettere ed arti in Modena. *Mitt. Anth. Ges.*: Mitteilungen der anthropologischen Gesellschaft in Wien. *Mitt. C.-Comm.*: Mitteilungen der königlich-kaiserlichen Central-Commission für Erforschung und Erhaltung der Kunst- und historischen Denkmale. *Mitt. Or. Ges.*: Mitteilungen der deutschen Orient-Gesellschaft. *Mitt. Pal. V.*: Mitteilungen und Nachrichten des deutschen Palästina Vereins. *Mitt. Nassau*: Mitteilungen des Vereins für nassauische Altertumskunde und Geschichtsforschung. *Mitt. Vorderas. Ges.*: Mitteilungen der vorderasiatischen Gesellschaft. *Mon. Ant.*: Monumenti Antichi (of Accad. d. Lincei). *Mon. Piot*: Monuments et Mémoires pub. par l'Acad. des Inscriptions, etc. (Fondation Piot). *Mün. Akad.*: Königlich Bayerische Akademie der Wissenschaften, München. *Mün. Jb. Bild. K.*: Münchner Jahrbuch der bildenden Kunst. *Mus. J.*: The Museum Journal of the University of Pennsylvania.

N. D. Alt.: Nachrichten über deutsche Altertumskunde. *Not. Scav.*: Notizie degli Scavi di Antichità. *Num. Chron.*: Numismatic Chronicle. *Num. Z.*: Numismatische Zeitschrift. *N. Arch. Ven.*: Nuovo Archivio Veneto. *N. Bull. Arch. Crist.*: Nuovo Bullettino di Archeologia cristiana.

Or. Lit.: Orientalistische Literaturzeitung. *Or. Luz.*: Ex Oriente Lux. *Pal. Ex. Fund.*: Quarterly Statement of the Palestine Exploration Fund. *Πρακτικά: Πρακτικά τῆς ἐν Ἀθῆναις ἀρχαιολογικῆς ἐταιρείας*. *Proc. Soc. Ant.*: Proceedings of the Society of Antiquaries.

Rass. d'Arte: Rassegna d'Arte. *R. Tr. Eg. Assy.*: Recueil de travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes. *Rend. Acc. Lincei*: Rendiconti d. r. Accademia dei Lincei. *Rep. f. K.*: Repertorium für Kunstwissenschaft. *R. Assoc. Barc.*: Revista de la Asociacion artistico-arqueologica Barcelonesa. *R. Arch. Bibl. Mus.*: Revista di Archivos Bibliotecas, y Museos. *R. Arch.*: Revue Archéologique. *R. Art Anc. Mod.*: Revue de l'Art ancien et moderne. *R. Art Chrét.*: Revue de l'Art Chrétien. *R. Belge Num.*: Revue Belge de Numismatique. *R. Bibl.*: Revue Biblique Internationale. *R. Ép.*: Revue Épigraphique. *R. Ét. Anc.*: Revue des Études Anciennes. *R. Ét. Gr.*: Revue des Études Grecques. *R. Ét. J.*: Revue des Études Juives. *R. Hist. Rel.*: Revue de l'Histoire des Religions. *R. Num.*: Revue Numismatique. *R. Or. Lat.*: Revue de l'Orient Latin. *R. Sém.*: Revue Sémitique. *R. Suisse Num.*: Revue Suisse de Numismatique. *Rh. Mus.*: Rheinisches Museum für Philologie, Neue Folge. *R. Abruzz.*: Rivista Abruzzese di Scienze, Lettere ed Arte. *R. Ital. Num.*: Rivista Italiana Numismatica. *R. Stor. Ant.*: Rivista di Storia Antica. *R. Stor. Calabr.*: Rivista Storica Calabrese. *R. Stor. Ital.*: Rivista Storica Italiana. *Röm.-Germ. Forsch.*: Bericht über die Fortschritte der Römisch-Germanischen Forschung. *Röm.-Germ. Kb.*: Römisch-Germanisches Korrespondenzblatt. *Röm. Mitt.*: Mitteilungen d. k. d. Archäol. Instituts, Röm. Abt. *Röm. Quart.*: Römische Quartalschrift für christliche Altertumskunde und für Kirchengeschichte.

Sächs. Ges.: Sächsische Gesellschaft (Leipzig). *Sitzb.*: Sitzungsberichte. *S. Bibl. Arch.*: Society of Biblical Archaeology, Proceedings.

W. kl. Phil.: Wochenschrift für klassische Philologie.

Z. D. Pal. V.: Zeitschrift des Deutschen Palästina Vereins. *Z. Aeg. Sp. Alt.*: Zeitschrift für Aegyptische Sprache und Altertumskunde. *Z. Alttest. Wiss.*: Zeitschrift für alttestamentliche Wissenschaft. *Z. Assy.*: Zeitschrift für Assyriologie. *Z. Bild. K.*: Zeitschrift für Bildende Kunst. *Z. Ethn.*: Zeitschrift für Ethnologie. *Z. Morgenl.*: Wiener Zeitschrift für die Kunde des Morgenlands. *Z. Morgenl. Ges.*: Zeitschrift der deutschen Morgenländischen Gesellschaft. *Z. Mün. Alt.*: Zeitschrift des Münchener Alterthumsvereins. *Z. Num.*: Zeitschrift für Numismatik.